

Opening reception: Saturday March 3, 6-8pm

# LOST & FOUND CITY

[www.bard.edu/ccs/lostandfoundcity](http://www.bard.edu/ccs/lostandfoundcity)

Saturday March 3 - March 24, 2007  
Storefront for Art and Architecture



## JONAH FREEMAN

"There is nothing more life affirming than a wall."  
Maxwell Blum, *The Letters of an Industrial Horticulturalist*

The Franklin Abraham started as a residential tower designed in the once fashionable Rococo-Moderne style in the 200 years since its inception it has expanded into an amalgamated superstructure that encompasses all aspects of civic life: residential, retail, manufacturing, commercial industry, government and entertainment. It is the modern metropolis manifested in a single building.

"Maxwell Blum, an eccentric industrial horticulturalist, conceived the first designs of The Franklin Abraham during the Pale Blue Epoch of metropolitan development. His ambition was to build a residential environment around vast indoor gardens of poisonous vegetation. Although only one garden remains today, it is considered one of the most exquisite in the northern hemisphere. Maxwell Blum Jr., who assisted by M.S. Cambridge's invention of the light-indentation rapid transit system, initiated the first phases of light manufacturing and shopping arcades within the building. In the years to come, the massive zoning emanation would allow for independent developers to build additions to the original structure without governmental interference, enabling the greatest expansion of square footage in history. The Franklin Abraham currently houses 1,000 apartments, 100,000 square feet of retail, one-half wide, two-meters long and, in places, over 150 stories tall. It is the primary manufacturer of Lavista soft drinks. Footwear by Alexander CoreGuy Air Circulation Products and Narcos Moisturizer. It contains the largest shopping center in the world, two casinos, a bustling 24-hour television production studio and an advanced omnidirectional electromagnetic elevator system."

-Zachary Shamban, *Ajor Index of World Architecture*

## CAITLIN BERRIGAN AND MICHAEL MCBEAN

Inspired by the olfactory bravado of the Brooklyn Smelling Committee of 1891, artists Caitlin Berrigan and Michael McBean invite reflection upon the ephemeral, odorous fabric of urban neighborhoods. We use our eyes to navigate geographies, but it is our sense of smell that ties us most tautly to our emotional memories. Histories of New York are ripe with scents and stinks, some roasting citizen action just as the Smelling Committee of 1891 discovered oil refinery pollution along Newtown Creek. The Smelling Committee revival attempts to map a small portion of this heritage as a collective endeavor. Participants are invited to embark upon an audio-guided investigation of the aromatic territories of the Lower East Side and to join the ranks of the Smelling Committee by returning a map of their discoveries for comparison and reflection. Perhaps patterns of culture, pollution, cuisine, disarray, weeds and refuse will emerge — developing a new natural history of the stench and fragrance of twenty-first century New York. Caitlin Berrigan and Michael McBean are interested in creating multi-sensorial objects, spaces and experiences inspired by instances of absurdity.

Caitlin Berrigan, born in 1981, lives and works in Brooklyn.

Michael McBean, born in 1980, lives and works in Brooklyn.



Caitlin Berrigan & Michael McBean, The Smelling Committee, 2006, button.



Jonah Freeman, 1987, 2006, custom pigment print, Courtesy of Andrew Kreps Gallery, New York.



Jonah Freeman, 1987, 2006, custom pigment print, Courtesy of Andrew Kreps Gallery, New York.

## MARK KOVEN

Mark Koven's work tackles power relationship issues on social, political and historical levels. Koven's practice arises from intense research. His performances reveal the extent to which undercurrents of social behavior, economic prerogatives, political maneuvering and personal identity are intertwined in our culture. For *Lost & Found City*, Koven will recontextualize *Going to Jerusalem*, originally presented in Miami in December 2005. This project is conceived to demonstrate the hierarchies and systems behind the notion of private property. Who is in control? What do you stand to lose? You are invited to play a game called "Going to Jerusalem" that looks like musical chairs. If you win, you receive a one-way ticket to Jerusalem! Be mindful of how you behave; however, for the game is always being recorded and broadcast live over the Internet at [markkoven.com](http://markkoven.com). Browsers can watch the game, or they can stop the music from their computer; they can determine whether you win or lose.

Mark Koven, born in 1963, lives and works in Tampa, Florida.



Mark Koven, *Going to Jerusalem* (interior detail), 2006-2007, mixed media installation and performance, Courtesy of Mark Koven, Dorich Gallery, Miami, FL and Points Division of Cultural Affairs.

organized by Lauren Benanti, Daniel Byers, Vincenzo de Bellis, Anat Ebgi, Tyler Emerson, Milena Hoegsberg, Sabrina Locks, Nicole Pollentier, Terri Smith and Niko Vicario.

## COSTA VECE

The focus of Costa Vece's research is the perceptive and emotional involvement of the viewer, who is drawn into works that must be experienced through all the senses, from sight to smell. Indeed, Vece's works are exhibited, indicating a creative path whereby the artist elaborates his concept through photographs, preparatory sketches and film references. The materials he chooses for his installations continuously allude to the very ordinariness of life. Thus, he uses recycled materials like cardboard boxes and fabric, which are given uncommon interpretations to yield new results arising from their contamination. One of the leitmotifs of his research is the concept of identity: political, social and cultural. This is a theme that is often unavoidable in a global society in which intellectual thought revolves around ethnocentrism, cosmopolitanism and globalisation.

The piece included in the *Lost & Found City* exhibition, *Flagge Bulgarien* (Bulgarian Flag), 2006, examines the concept of collective identity. Using the abstract identity of the flags (sometimes installed individually, as in this case or sometimes mounted as installations of variable dimensions) the artist expresses the desire to create a space in which architecture and sculpture interface, generating a mundane, everyday appearance. For example, Vece uses either pre-owned clothes, or clothes bought in markets, and installs them as if hanging laundry out to dry. With this work, Vece seems to suggest to us that the abstract concept of "nation" is personified in the experience of individuals, generating a utopian space for dialogue, and allowing for a communication that could be metaphorical for the macro system as well as for the micro system, such as a city.

Costa Vece, born in 1969, lives and works in Zurich, Switzerland.



Costa Vece, *Revolución-Patrónoma*, 2005, mixed media, installation detail Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy, Courtesy of Galleria Franco Noero, Torino, Italy.



Costa Vece, *Flagge Bulgarien* (Bulgarian Flag), 2006, cotton, safety pin, Courtesy of Galerie Georg Kargl Fine Art, Vienna, Austria.



## (CUP) CENTER FOR URBAN PEDAGOGY

"Pausing before the window of your brand-new Lower East Side condo or \$350 hotel room, your gaze pulls towards Wall Street. In the foreground, you notice six blocks of solid parking lots. With sleepy eyes, you trace the contours of the biggest empty piece of lower Manhattan owned by the City of New York. What are they doing with that? As you realize this is SPURA, the last battleground of Urban Renewal, your coffee cools and your breakfast burns."

Beneath the parking lots bounded by East Broadway, Delancey, Essex, Delancey, and Grand Streets, lies SPURA, the Seward Park Urban Renewal Area. In response to the history of this controversial site on the Lower East Side of Manhattan, CUP published a booklet of collages using site and images from disparate archival sources. The accumulation and reconfiguration of these materials recreates the contested narrative of the site itself.

The Center for Urban Pedagogy (CUP) conducts research, design and community education about places and how they change. CUP brings artists and designers together with community-based advocates and researchers to create projects ranging from high school curricula and public installations to websites and TV shows. After having worked as an informal collective starting in 1996, CUP received its 501(c)(3) designation in 2002 and continues to grow as a network for realizing projects that use art and design to demystify power. Recent projects include an exhibition on the urbanism of Knoxville, Tennessee; historical signage for a Brooklyn hip-hop clothing Mecca, and an investigative curriculum about the politics of wastewater in New York City. Learn more at [www.anothercupdevelopment.org](http://www.anothercupdevelopment.org).

CUP was founded in Brooklyn in 1992.

# LOST & FOUND CITY

## FOR IMMEDIATE RELEASE

*Lost & Found City* explores the relationship between the private urban narratives that we invent and the constant flux of the city at large. Where do history and memory intersect? How does subjectivity map itself onto community? Focusing upon the environs of the Lower East Side and Nolita, this exhibition seeks to connect the urban present to the past, articulating cycles of dispossession and reclamation within city space. Gentrification and development can radically reconstruct economies and architectures, sometimes generating an ahistorical, depersonalized urban environment. In the midst of this situation, how does art produce intersections between the private and the public, the personal and the political, and the historical and the imaginary?

*Lost & Found City* was initiated by Lara Favaretto's suitcase object at the Cuchifritos Gallery in the Essex Street Market, a work that was subsequently relocated to the Storefront for Art and Architecture, the hub of the project.

*Lost & Found City* brings together artists who created new works for the exhibition and artists whose extant projects have been reactivated in a dialogue with the Storefront for Art and Architecture's space and surrounding neighborhood. In their diverse practices, the participating artists create dynamic structures of exchange and thinking in relation to the city's environment. *Lost & Found City* is curated by Lauren Benatti, Daniel Byers, Vincenzo de Bellis, Anat Ebgi, Edith Tyler Emerson, Milena Hoegberg, Sabrina Locks, Nicole Polleit, Terri Smith and Niko Vicalro. The graduate students, in their first year at the Center for Curatorial Studies at Bard College, developed the exhibition within their first-year practicum. This process was supervised by Joshua Decter, independent curator and CCS faculty member, who asked the students to develop an exhibition project in relation to the city as site.

We are particularly grateful for the guidance provided by Joshua Decter, independent curator and faculty at CCS Bard, who supervised this project as part of the first-year curatorial practicum.

*Lost & Found City* would not have been possible without the Storefront for Art and Architecture and the generosity of Joseph Grima, Director, and Yasmine M. Siddiqui, Curator, Paul Clay Program Director, Artists Alliance Inc. and Gallery Director, Cuchifritos Gallery/Project Space. We welcome collaborator and support of the project since its early stages. We would also like to thank Orchard for its engagement with *Lost & Found City*.

Sincere thanks go to Emily Anderson of Little English/German\* for her innovative design of the *Lost & Found City* publication. Jonathan Smith provided careful copyediting. A number of galleries and other individuals provided necessary assistance with loans and other support to realize projects in the exhibition: Andrew Kreps Gallery (New York, NY); Galleria Franco Nero (Torino, Italy); Gallerie Georg Kargl (Vienna, Austria); The Project (New York, NY); and Jody Effi, Dorsch Gallery (Miami, FL).

This exhibition was made possible with support from the Rebecca and Martin Eisenberg Student Exhibition Fund; the Audrey and Sydney Irmans Charitable Foundation; and the Patrons, Sponsors, and Friends of the Center for Curatorial Studies.

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The curators of *Lost & Found City* would like to thank the staff and faculty at CCS Bard for their crucial support. Tom Eccles, Executive Director; Norton Batin, Director of the Graduate Program; Rhia Anasias, Faculty, Center for Curatorial Studies; Marica Acta, Assistant Director of the Museum; Lenni Smith, Assistant to the Director of the Graduate Program; Jaime Henderson, Administrative and Development Coordinator; Colleen Egan, Assistant Registrar; Michael Pilon, Preparator; and Natalie Franz, Student Services and Administrative Assistant.

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\*Little English/German is a publishing company based in Berlin, Germany.

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